

# VERTICAL PENMANSHIP

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## GENERAL INSTRUCTIONS

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### PRELIMINARY REMARKS

- 1. Advantages.**—The advantages of a good handwriting are too well understood to require mention. Many competent authorities say that the position of the body assumed in vertical writing is less injurious to the health, that time and energy are saved, and that the writing looks better than slant writing.
- 2. Qualifications.**—The only qualifications necessary are a good eye, normal hand, determination, and perseverance. Vertical writing is more easily learned, written, and read than slant writing, and it is reasonable to expect that the student who will pursue these lessons faithfully may become a good penman. The method given of presenting the subject is simple and direct, and experience has shown it to be the very best that has been devised for producing a practical handwriting. The results, however, depend as much on the student as on the plan of instruction.
- 3. Specimens.**—Before proceeding with the lessons, write two pages of specimens, each containing one set of capitals, one set of small letters, one set of figures, and the following short letter:

*For notice of copyright, see page immediately following the title page*

\_\_\_\_\_  
Your address and the current date

*International Correspondence Schools,  
Scranton, Pa.*

Gentlemen:

*This is a good specimen of my writing before beginning  
your lessons in penmanship.*

*Yours truly,*

\_\_\_\_\_  
Your signature

Keep one set of these specimens and send the other to us immediately.

#### MATERIALS

**4. Quality.**—No one can expect to do good work without good tools, and the student should be provided with the best. The difference between the price of a good and an inferior article for writing purposes is too slight to be considered, and the best materials are an incentive to do good work.

**5. Pens.**—Vertical writing requires a fairly coarse pen with a smooth point. Such a pen will not produce fine hair lines, but it will stand resistance and at the same time produce a smooth, firm line. Spencerian vertical pens graded "fine," "medium," and "coarse"; Esterbrook 556 and 570; and Gillott's vertical pens, are all good. The finer of these are recommended for the more advanced pupils.

**6. Penholder.**—There is nothing better than a plain, straight holder made of either wood or rubber, slightly tapered, and having a cork or rubber base on which to rest the thumb and fingers. A holder with a metal ferrule should be avoided. It is not only unpleasant to the touch but it is injurious to the nerves, on account of the metal being a conductor of electricity, which passes from the pen point to the hand.

**7. Ink.**—In order that one may write with confidence, the ink should flow freely, and it should be as black as

possible. Stafford's, Carter's, Arnold's, and Thomas's are all reliable.

**8. Blotter and Pen Wiper.**—A good blotter and pen wiper should always be at hand. A blotter is used not only to absorb the surplus ink but also to rest the hand on, so that the paper may not be soiled. The pen wiper should be used frequently to keep the pen clean, so that the ink will flow freely from it. A wet sponge is the best wiper. A small piece of chamois skin or a cotton cloth, however, will answer.

**9. Paper.**—Always provide a liberal quantity of good letter or foolscap paper; not necessarily the most expensive, but a paper of fair weight, with a hard, smooth finish, without gloss.

#### POSITION

**10. Position of the Body.**—There are three good reasons why a student should assume a correct position at the desk: First, it permits free play to the circulatory and respiratory organs; second, it allows control of the muscles of the arm and hand; third, the writer feels, appears, and acts better.

Sit squarely in front of the desk, leaning slightly forwards without bending the back. The right arm should be placed on the desk at right angles to the left, both elbows off the desk and quite near the body without touching it. The left hand should be used to hold or steady the paper. The feet should rest squarely on the floor, the left foot a little in advance of the right, a position that enables one to rise without changing the position of the feet. This will give necessary firmness as well as ease and comfort. (See Fig. 1.) While writing, every muscle of the hand, arm, and body should be in a relaxed condition.

**11. Position of the Paper.**—While the ideal position of the paper for children is parallel to the front edge of the desk, as shown in Figs. 1 and 2, the person accustomed to

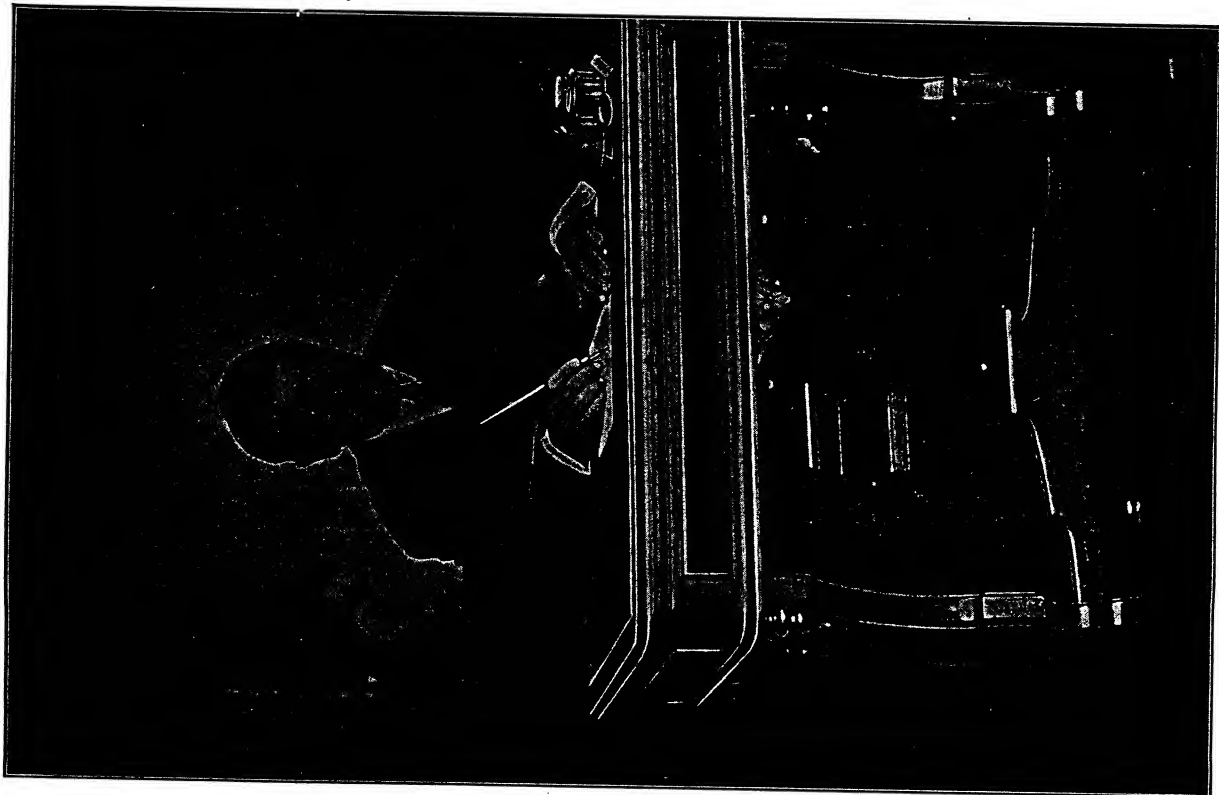


FIG. 1

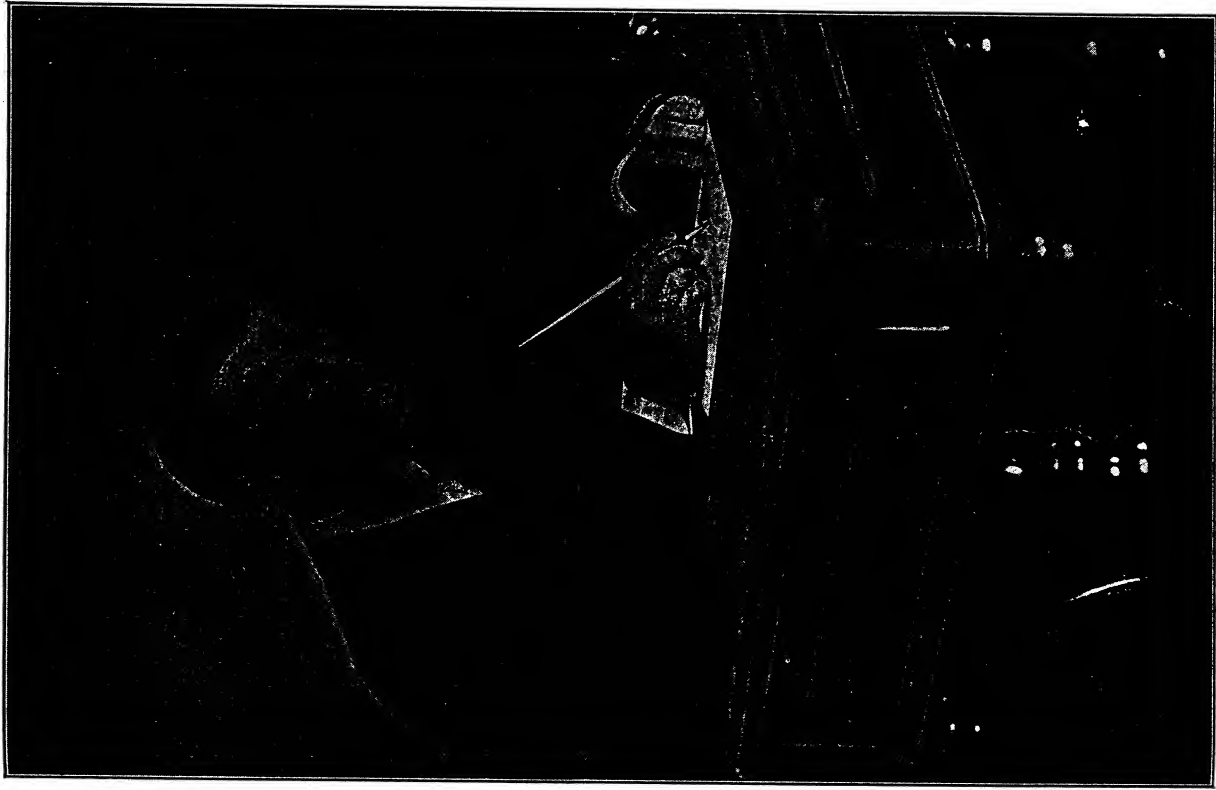


FIG. 2

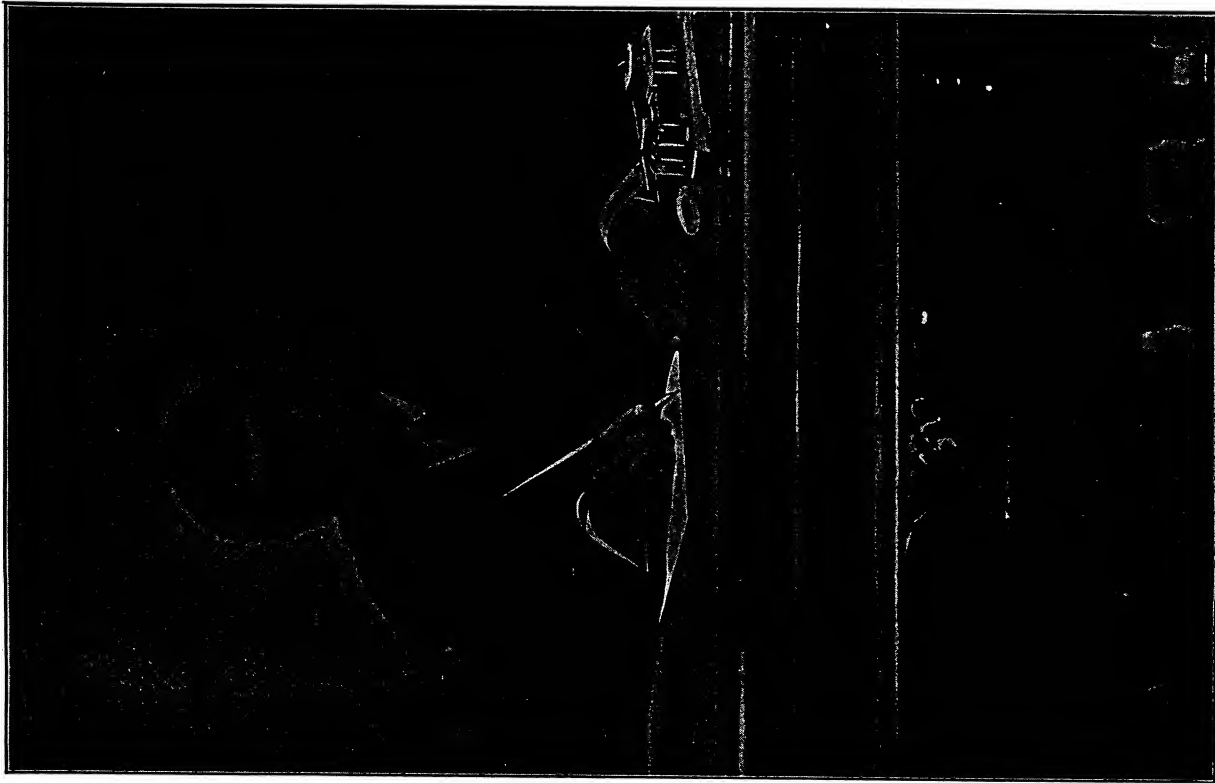


FIG. 3

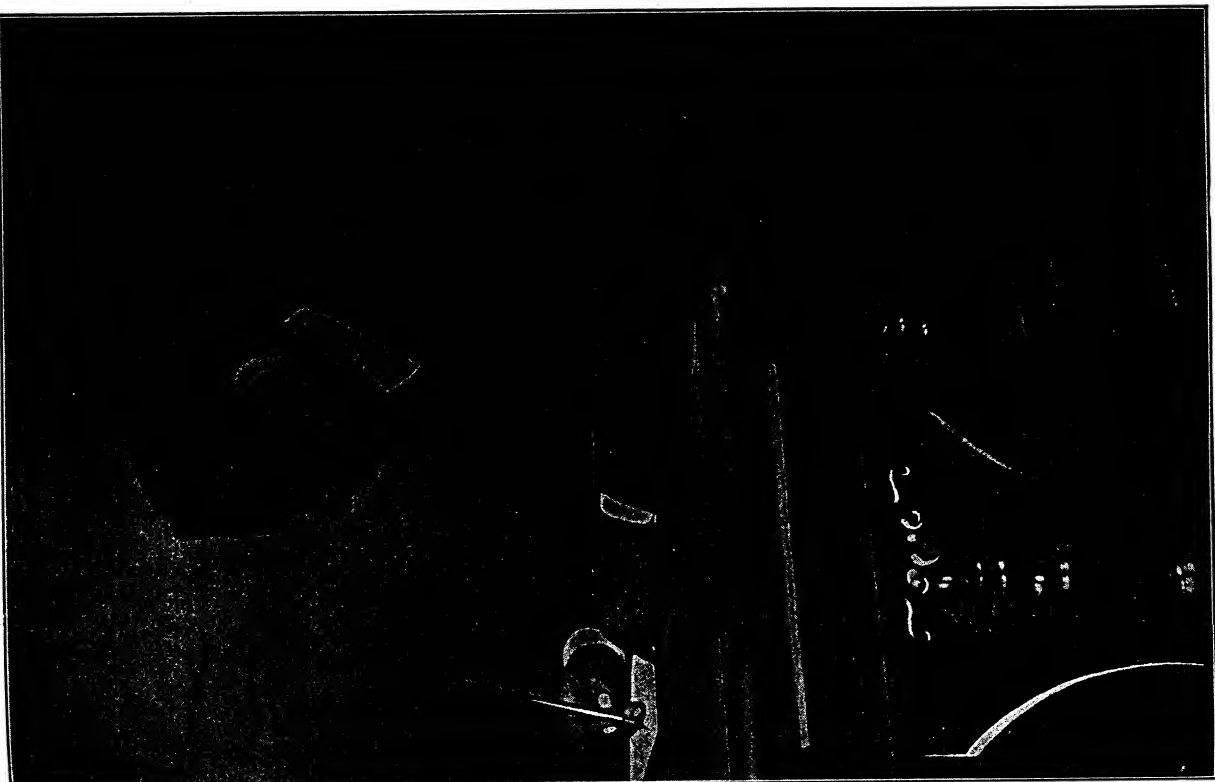


FIG. 4

slant writing will find it more natural and easy to slant the paper a little to the right, as shown in Fig. 3, so that the arm will have more room to rest on the desk, but not so much as in slant writing. The paper should be placed a little to the right of the middle of the body, as shown in Figs. 1 and 3, so that the pen will begin at a point opposite the breast bone. If the pen begins at a point to the left of the breast bone, the writing will slant to the left of the vertical, and will lead to backhand writing. It is very important that these points should be carefully observed and followed until they become a habit.

**12. Position of the Hand.**—One of the strongest claims made for the superiority of vertical over slant writing is the naturalness of the position of the hand in holding the pen. No turning or twisting of the hand or wrist into an abnormal position is necessary in vertical writing. Drop the hand to the side in a natural position; then raise and place it on the desk as you find it. All of the fingers will be in a slightly bent position, as shown in Figs. 2 and 3, the first finger being bent a little less than the second; the second, less than the third; the third, less than the fourth. Place the penholder between the thumb and first finger, both being in a slightly bent position, with the first finger on the top of the holder and about 1 inch from the point of the pen, as shown in Fig. 2; place the end of the thumb on the holder opposite the first joint of the second finger, as shown in Fig. 4. The second finger should drop a little to the right of the holder, so that the holder will pass opposite the root of the finger nail, as in Fig. 4. The third and fourth fingers should be drawn back so that they separate from the others at the first joint of the second finger, as in Figs. 1 and 2, resting them on the sides of the fingers, as in Fig. 4, or, better, on the nails, as in Fig. 3. This, with some shaped hands, is difficult. One of the best tests of the correctness of the position of the fingers holding the pen is that they can be moved easily and naturally and that the pen so held will move in a vertical line.

### MOVEMENTS

**13.** There are four movements recognized in writing: the *whole-arm*, the *finger*, the *muscular* or *forearm*, and the *combined* or *mixed*.

**14.** The *whole-arm* movement consists of the independent motion of the whole arm from the shoulder, using all of the muscles that control the joints of the arm and hand, the only rest being on the pen and nails of the last two fingers. This movement is used in making large capitals and ornamental work, and also in writing on the blackboard, where there is no possible rest for the arm and hand.

**15.** The *finger* movement consists of simply moving the thumb and fingers by extending and contracting them. While this movement is not to be recommended for exclusive use, it can be used to advantage at the beginning, when learning the forms of the letters. The student will find he has a more sure control of the muscles of the joints of the hand than of the joints of the arm.

**16.** The *muscular*, or *forearm*, movement consists of resting the fleshy part of the forearm on the desk in a relaxed condition, the elbow just off the desk, and simply pushing and pulling the arm back and forth in the sleeve without moving the cuff of the sleeve. This brings into action the muscles of the shoulder joint, which run down from the shoulder to the spine. These are the muscles that very largely control the pull motion of the arm, and the muscles running down from the shoulder to the chest are those that very largely control the push motion. There are other muscles that control the smaller joints of the arm and hand, but they are of minor importance as compared with the shoulder muscles. To acquire a free, smooth, and rapid handwriting, these muscles must be brought under quick control, until their use has become a habit. This is possible with every one that is willing to give it thoughtful, painstaking practice.

17. The combined, or mixed, movement is just what its name indicates—a combination of the other movements—a simultaneous action of the arm and hand, one working in unison with the other. It is the ultimate result of the training that comes from the other movements. It becomes an ideal movement when all of the muscles controlling the joints of the shoulder, elbow, wrist, and fingers respond quickly to the mandates of the will.

#### DEFINITION OF TERMS

18. Before entering on the study of a subject, it is important to know the meanings of the terms used. The following are those with which the student of penmanship should be familiar:

**Base Line.**—The real or imaginary line on which the writing rests.

**Circle.**—A plane figure bounded by a curved line that is everywhere equally distant from a given center.

**Connective Slant, or Line.**—A curved line slanting 45° to the right of the vertical. The line may be a simple or a compound curve.

**Headline.**—The real or imaginary line to which the short letters extend.

**Left Curve.**—A curved line on the left-hand side of a circle.

**Lower Turn.**—The turn at the bottom of a letter.

**Main Line.**—A firm, straight, vertical line without shade.

**Right Curve.**—A curved line on the right-hand side of a circle.

**Sharp Turn.**—The point where two lines running in different directions meet and where the pen stops before changing direction.

**Space.**—The height of the small *i*, without the dot, is the unit of measurement for both height and width of letters, and is called a space.

**Straight Line.**—A line that does not change direction throughout its entire length.

**Top Line.**—The real or imaginary line to which the loop and capital letters extend.

**Upper Turn.**—The turn at the top of a letter.

#### PROPORTIONS OF LETTERS

19. The short letters are one-half the height of the loop and capital letters, the small *i* being the standard, or unit of measurement. The *t*, *d*, and *p* should not be made quite so high as the loop and capital letters; or, to be more definite, they should be one-fourth of a space shorter, as shown in Fig. 5. The *r* and *s* should be one-fourth higher than the short letters. The *h*, *f*, *y*, and *g* should extend one space below the base line, and all loop letters one and one-half spaces below, making the crossing on the base line. The crossing of the loop above the line should be a little less than one space above the base line.

The word *upright*, shown in Fig. 6, illustrates the different lengths of letters, both above and below the base line. The distances between the down strokes in letters, as well as those between letters in words, is shown in the word *nine*, Fig. 7.

It will be observed that the *o*, *a*, *e*, *d*, *g*, and *q*, shown in Fig. 8, are based very largely on the direct circle, and the *x*, *s*, and *p* on the reversed circle. All of the other small letters are based on the square.

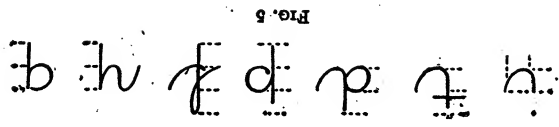
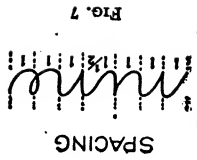
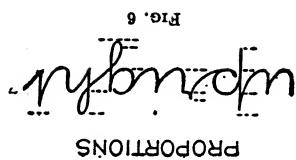


Fig. 5



SPACING

Fig. 7



PROPORTIONS

Fig. 6

LETTERS BASED UPON THE CIRCLE

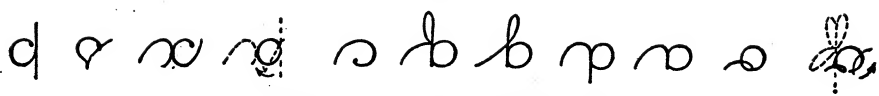


Fig. 8

### THE LESSONS

20. The lessons follow in their regular order. Each consists of photoengravings of pen-written copies and the explanations and directions for practice. In preparing the work for examination, write each copy at least three times. *Never send in more than one lesson at a time.*

#### LESSON 1

Copy 1.—*Small o*: This letter begins and ends at the headline and is made with one motion of the pen; that is, the pen continues to move from the beginning to the finish of a letter, there being no sharp turn where it stops to make a change of direction. The down strokes are a little firmer, or stronger, than the up strokes. This is because the muscles that control the movement of the hand toward the body are stronger than those that push the hand from it. Practice the copy freely, using a strong, rolling motion, and maintaining a fair rate of speed.

Copy 2.—*Capital O*: This letter is made twice as high as the small letter. It is shown in several difficult combinations—joining the *n* and connecting with the top of the *w*. Maintain a correct position of the body, observe the directions for holding the pen, and be careful of the movements. Practice the copy until the muscles respond quickly to the will.

Copy 3.—*Small c*: This letter appears at the beginning of a word, between two other letters, and two are shown in combination. Study these forms and be careful to get a uniformity of the down strokes.

Copy 4.—*Capital C*: Begin with a short, vertical, straight line; then trace the circle a few times with a free, smooth motion, but not necessarily rapid. Finish the letter at the headline. Make the single *C*, and write the words with

1 o on one more moon  
 2 O One Over Owen  
 3 o some some ocean ocean  
 4 C Come Corner Concern  
 5 q q qun qags qand qand  
 6 q Great man are workers.

7 d due dine dime dinner  
 8 If it be not fail to improve.  
 9 a an am ane ane ane  
 10 a a are you in earnest?  
 11 x x x x x x x x x x x x  
 12 B E Eunice Emma Emerson



the same strong but smooth motion, observing carefully the uniformity of the small letters.

**Copy 5.**—*Small g*: Begin by tracing a circle; then add the loop or the straight, vertical line, according to the style of letter used in different parts of a word. Write the words with a strong, pulling, rolling motion, giving fulness to the round turns at the top and the bottom of the letters.

**Copy 6.**—*Capital G*: The first part of the letter is like *C*, and should be drilled on in the same way. Study carefully the up stroke of the loop, and give special attention to the liberal spacing between the words in the sentence.

**Copy 7.**—*Small d*: This letter is formed from the circle. Make and trace the circle as indicated in the copy, to gain a free control of the muscles as well as to get a clear idea of the form, and then apply it to the *d* in the words, keeping constantly in mind the smooth touch of the pen that will lead to quality of line in the letters.

**Copy 8.**—*Capital D*: The shape of this letter and the motion in making it should be studied with great care. Observe the small loop at the bottom of the letter and the oval at the top. Drill especially on the oval by tracing it as shown in the copy and apply it to the beginning of a sentence. Notice every new combination of small letters and try to show improvement in the general appearance of the sentence.

**Copy 9.**—*Small a*: This letter appears at the beginning of a word and between other letters. It should be treated practically the same as the small *d*. Inasmuch as this copy is composed of short and not difficult words, there should be freedom of action. This will result in a good quality of line.

**Copy 10.**—*Capital A*: This letter is similar in shape to the small *a*, the difference being largely in the proportion. The capital is based on an oval and the small *a* on the circle. Practice the letter in the same way as before, and then write the sentence as if you were asking the question. This will enable you to make your writing practical—thought and act will become one. Study carefully the shape of the interrogation point.

**Copy 11.**—*Small e*: This letter is shown as it appears alone, at the beginning of a word, and between other letters, giving its formation from the base and from its connection with the top of another letter.

**Copy 12.**—*Capital E*: Make a short, vertical, straight line and then trace the circle both at the top and at the bottom, finishing at the headline, the upper circle being a little smaller than the lower one. The loop joining the upper and the lower parts of the *E* should be horizontal. The *E* joined to the small *u* and another to the *m* gives different combinations. These should be practiced until the combinations can be made with ease.

## LESSON 2

**Copy 13.**—*Small n*: Observe that this letter occupies three squares, as indicated by the dotted lines, and that it appears in the copy in different parts of a word. This copy is not difficult and should be practiced with the view of freedom of motion, keeping in mind the uniformity of the up and the down strokes.

**Copy 14.**—*Capital N*: This letter is one of the "reversed motion" class of letters, the motion being distinctly opposite to the *O*, *C*, *G*, *D*, *A*, and *E* in the last lesson. Begin by making a short, vertical, straight line, which gives a little momentum to the hand, and then trace the circle several times until you can make a full, round turn, and reverse the motion at the bottom. Following this, make the *N* and write the sentence, observing carefully the spacing and the difficult combinations.

**Copy 15.**—*Small m*: This letter occupies four spaces in width, or one more block than the *n*. The same instructions apply to the two letters.

**Copy 16.**—*Capital M*: Practice making the *M* in the same manner as the *N*, as indicated, and then write the rest of the copy, observing the punctuation marks. Study carefully the form of the figures and the general appearance of the whole line.



**Copy 17.**—*Small x*: Notice that this letter is based very largely on the direct and indirect circle, and that the first part of the *x* and of the *z* are very much alike.

**Copy 18.**—*Capital X*: It will be seen that the upper part of the *X* and also of the *Z* is based on a larger circle than *N* and *M*. Work for results in form and easy motion.

**Copy 19.**—*Small w*: This letter is the *w* doubled, and each part is practically the same width as a *w*. The connection between *w* and *i* should have attention and careful practice.

**Copy 20.**—*Capital W*: The instruction given for the practice of *N* and *M* applies equally well to the *W*, except that the point where the pen stops to make the sharp turn is at the bottom of the *N*, while in the *W* it is at the top.

**Copy 21.**—*Small q*: This letter is made with the same motions as the *g*, except that the down stroke of the loop turns to the right instead of to the left. The loop should be the same length in both letters, and the distance between the *q* and *u* should be practically the same as between the down strokes of the *u*.

**Copy 22.**—*Capital Q*: The instructions in regard to the drill on the circle in the capital *X* and *Z* applies equally well to the *Q*. The loop at the base should be horizontal.

**Copy 23.**—*Small v*: In writing a word containing a *v*, great care should be given to the connection with other letters.

**Copy 24.**—*Capital V*: Drill on the *V* according to the instructions given for the *W*, and write the sentence, thinking of what you write as well as of how you make the form of the letters and the combinations.

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### LESSON 3

**Copy 25.**—*Small u*: This letter is two spaces wide and is made the same as *i*. Different combinations are shown.

**Copy 26.**—*Capital U*: Drill on the circles in the *U* until confidence is felt in control of the hand, and then make the

single letter and follow it by writing the sentence, giving attention to both form and free control of the hand.

**Copy 27.**—*Small y*: Study carefully the shape of the first part of this letter, which is the same as the last part of an *n*. The loop crosses on the base line and finishes at the headline, and is one and one-half spaces long below the base line. The final *y* is finished with a straight, vertical line extending one space below the base.

**Copy 28.**—*Capital Y*: Practice tracing the circle; make the loop below the base the same length as that in the small *y*, and then write the sentence, observing the punctuation and uniformity of the up and the down strokes.

**Copy 29.**—*Small z*: This letter, without the dot, should fill one square block, as indicated by the dotted lines. Drill on the words in the copy to learn the different combinations.

**Copy 30.**—*Capital I*: Study carefully the lower part of the letter and observe that it is one-half of a circle. Drill by tracing the circle and follow this by making an *I* and writing the sentence.

**Copy 31.**—*Small j*: Observe that the loop is the same as in the *y*. Make the *j* and write the words with the different combinations.

**Copy 32.**—*Capital J*: Trace the letter as it appears in the copy, working for free control of the muscles as well as for shape of the letters. Make the single *J*, and write the name and date, observing the punctuation marks and shape of the figures.

**Copy 33.**—*Small h*: This letter is two spaces high and three wide. It is shown at the beginning and at the end of a word.

**Copy 34.**—*Capital H*: Trace the letter as indicated in the copy, and study the shape and the movement that produces it. Make the single *H*, and write the sentence as if you were giving advice.

**Copy 35.**—*Small k*: This letter is so nearly the shape of an *h* that the same instruction will apply except that the last part is a little higher and requires more care.

31 p I join joint region year  
 32 p I John J. James, June 17, 190.  
 33 h he hem hush hugh  
 34 t t the that is water is honest.  
 35 he he hem found ink hunk  
 36 k k keep your own counsel.

25 w w win run run union  
 26 u u Use the best materials.  
 27 y y you year way say  
 28 q q you, with great hope.  
 29 v v in win arm train  
 30 d d I am bound to succeed.

37 o o burn burn cases miss

38 o o o seem every injustice.

39 h h line will alone illness

40 e e Set wisdom be thy guide.

41 t t tin tint tent let letter

42 n n Think before you act.

43 f f fun life of off often

44 z z These words are best.

45 p p pin pen pun up upon

46 p p pay all of your debts.

47 h h learn able rule rubber

48 B Be not vexed over trifles.

**Copy 36.**—*Capital K*: Observe that the tracing exercise of the *K* has both the direct and the reverse motion of the circle. The loop that joins the parts together should be horizontal. Write the sentence with a graceful movement.

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#### LESSON 4

**Copy 37.**—*Small s*: Observe carefully the reversed motion of the circle that produces the main part of the *s*. Drill on the tracing. Make the single *s* a little higher than the other short letters and write with care the letter in the different combinations.

**Copy 38.**—*Capital S*: The lower part of the capital *S* is also based on the circle, and should be practiced until the muscles will produce it with ease. Make the single *S*, and write the sentence, which has some difficult combinations.

**Copy 39.**—*Small l*: The loop of the letter should cross three-fourths of a space above the base and be two spaces high, and two spaces wide. Make the *l* and write the words with *l* combinations.

**Copy 40.**—*Capital L*: Make a short vertical line at the beginning of the letter, and follow it with a small circle, tracing it several times; then descend with a vertical compound curve to the base line, forming a loop, and finishing at the headline with a horizontal compound curve. Write the sentence with a firm, strong motion.

**Copy 41.**—*Small t*: Observe that this letter is not quite so high as the loop letters, and that the crossing is one space long and equal on the two sides of the down stroke. The final *t* should be without the crossing. The final up stroke is used as a substitute for it, to make the letter more simple, so that it can be written rapidly.

**Copy 42.**—*Capital T*: This letter begins with a vertical straight line made very short, joined with a horizontal compound curve to a vertical compound curve, which should be made nearly straight. It is finished with a dot at a point a little to the left of the beginning. Practice the *T* with a free, graceful movement.

**Copy 43.**—*Small f*: This letter should extend two spaces above the base line and one below. The pen should be removed at the bottom of the final stroke. The width is two spaces. Observe that the *f* is used in different combinations.

**Copy 44.**—*Capital F*: The instructions given for *T* apply to the *F*, except that this letter is finished with a horizontal straight line about one space long and half the height of the letter. Drill as indicated in the copy.

**Copy 45.**—*Small p*: The first part of the *p* is a little less than two spaces above the base line and one below. Remove the pen at the bottom and finish the letter with a reversed circle, terminating with a dot. Practice as shown in the copy.

**Copy 46.**—*Capital P*: This letter begins with a slight curve, merging into a vertical straight line. Remove the pen at the bottom and finish with a reversed circle, terminating with a dot. The best results will be obtained by a systematic drill on the copy.

**Copy 47.**—*Small b*: Observe that the shape of the first part of the *b* is the same as the first part of the *l*, and the last the same as the final part of the *w* and the *v*. Practice with the view of mastering the difficult *b* combinations.

**Copy 48.**—*Capital B*: The first stroke of the *B* is the same as in the *P* and the rest is based on the two reversed circles of about equal size. Practice this with the same end in view as in the small *b*.

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#### LESSON 5

**Copy 49.**—*Small r*: This letter is a little higher than the *i* and should be made with three simple curved lines and one straight down stroke. Do not make a compound curve in the down stroke. The words in the copy involve difficult combinations of the *r*, and should be practiced with the view of mastering them.

**Copy 50.**—*Capital R*: This letter is made in the same way as the *B*, except that the loop is a little shorter and that the final down stroke is a vertical compound curve. Practice according to the plan in the copy, and do not scatter your energy.

49 n n n n n or error number  
 50 R R R Read only the best books.

51 C. G. Case. Calligrapher.  
 52 J. F. Johnson. J. F. Johnson.  
 53 P. B. Rice. W. B. Wilson. J. F. Johnson.  
 54 L. W. Lewis. L. W. Lewis. W. B. Wilson.

LESSON 5

55 1 2 3 4 5 6 7 8 9 0 # \$ % & ' ( ) \* + , - . : ; < = > ? @ [ \ ] ^ \_ ` { | } ~  
 56 # 9 8 7 6 5 4 3 2 1 0 # 1 4 6 7 9 0 - 1 2 3 5 8 0 0

57 "Work that is not finished is  
 not work at all; it is merely a  
 batch, a failure."

LESSON 6

Conquest

58 "The conditions of conquest are always easy. We have but to tail a while, endure a while, believe always, and never turn back."

Think for thyself

59 "Think for thyself - one good idea, But reason to be thine own, Is better than a thousand gleaned From fields by others sown."



**Copy 51-54.**—*Review:* The purpose of these lines is to review different capitals, including all of the direct oval letters and also *H* and *K*. Another purpose is to show how these letters may be formed into a signature, which is a very important thing to know. There is nothing more interesting and useful for practice. Observe that some of the capitals are joined together, which will be suggestive to the student in joining together the initials in his name. It is advisable for every one to make a study of his own signature, and when he has found one that he likes, one that is perfectly legible, he should make it a practice to drill on it until the result becomes a habit. There is but one way by which this can be accomplished—by always trying to write the combination the same way.

**Copy 55.**—*Figures and Characters:* The figures should be made a very little higher than the small letters. Make a careful study of the shape of the figures and characters. The figures, with the exception of the 6 and the flourish on the 8, are all of the same height; the 7 and 9 descend a little below the base line. This copy should receive much practice and should be made with a fair rate of speed.

**Copy 56.**—*Review:* Observe that this is a review of the figures and two of the characters. They should be written with greater speed than the former.

**Copy 57.**—*Paragraph:* The purpose of this copy is to teach the mechanical form of a paragraph, which begins about  $\frac{1}{4}$  inch to the right of the beginning of the lines, and also to express thought in well-formed letters.

### LESSON 6

**Copy 58.**—*Indentation:* The purpose of this copy is not to teach how to write a word or a sentence, but to show the indentation of a paragraph. A person may be able to repeat the same sentence and make a creditable page, but may not be able to write a pleasing page composed of several sentences. This copy is composed of two sentences, with a number of punctuation marks, which should be made with

care. First, read and study the copy carefully from the standpoint of the whole, not from that of a single letter or word; then write it with confidence and with a free, smooth motion, which will produce a pleasing effect. When the work is examined and criticized, it will be judged by its appearance as a whole.

**Copy 59.**—*Stanza:* This copy contains another difficulty of mechanical arrangement, every other line being indented from  $\frac{1}{2}$  to  $\frac{3}{4}$  inch. Study the copy carefully and write it with the same points in view as in writing the previous paragraph.

### LESSON 7

**Copy 60.**—*Receipt:* Business forms are of such importance in every-day life that their use in connection with the subject of penmanship requires no explanation.

A *receipt* is a written or printed statement or acknowledgment of the receipt of money or other value. The most common kinds are on account and in full of account. On *account* simply means that a part of the indebtedness has been received; *in full of account* means that the whole indebtedness has been canceled. A receipt may be given for rent, for a note, to apply on a partial payment of a note, for tuition, and for various other causes.

The writing of a receipt involves mechanical arrangement, capitalization, punctuation, good writing, and the thought expressed. One of the secrets of success in this work is in learning how to look at the copy to gain the essential points, and how to sift them from the non-essential.

**Copy 61.**—*Due Bill:* This copy is also a common business paper. It should be studied with the same thoughtful care as the receipt.

A *due bill* is a written acknowledgment of debt, and is usually payable in merchandise, but it can be made payable in money. It is more common to make it payable on demand than at some stated time. If it is desired to make it transferable to another person, or negotiable, the words "or order" should be inserted the same as in a promissory note.

61 \$47.50  
 Lowell, Mass., Nov. 3, 190  
 Dear C. G. Munton, on demand,  
 Forty-seven  $\frac{100}{50}$  dollars, in goods  
 from my store.  
 John J. King.

62 \$960.20  
 Albany, N.Y., April 1, 190  
 Received of Wilson E. Thomas  
 nine hundred sixty  $\frac{100}{20}$  dollars,  
 in full of account.  
 W. J. Witherby.

62 \$2699.10  
 Scranton, Pa., May 4, 190  
 On demand & promise to pay  
 S. S. Brown, or order, Twenty six  
 hundred ninety-nine  $\frac{10}{100}$  dollars.  
 Wm. A. Hunter.

LESSON 8

63  
 Atlanta, Ga., June 1, 190  
 Mr. W. R. Wilson,  
 Bought of P. B. Rounds.

May 26	1000	by Date,			
" 27	250	" Wheat,			
		Paid			
	55				
	152				
	550				
	702				
	50				

## LESSON 8

**Copy 62.—Note:** This copy is one of the most common business forms and is called a promissory note. It should be studied in every detail and practiced until its form is impressed on the memory and the writing of it is a physical equipment of the student.

A *promissory note* is a written promise to pay some designated person a specified amount of money at a certain time. It may be made negotiable by using the words "or order" following the name.

Notes are indorsed on the back in the following ways: In blank, in full, receipt, and without recourse. Indorsing a note *in blank* means simply that the person in whose favor the note is drawn writes his name on the back of the paper, about one-fourth the distance from the end, directly opposite the beginning of the note; *in full* means that the person in whose favor the note was originally drawn writes "Pay to the order of" a third person; a *receipt* indorsement is one in which the holder of the note writes the words "Received on the within note," stating the sum, and writes his name below it; *without recourse* is simply writing "Without recourse" and below it the signature.

Great care should be given to the writing as well as to the other essential points.

**Copy 63.—Bill:** This is another very important business form. The one shown in the copy is receipted. Study every detail of it with great care. This is an excellent copy on figures, writing, punctuation, and signature.

## LESSON 9

**Copy 64.—Business Letter:** We have now reached a full-page unit composed of two paragraphs and arranged in the most approved manner on letter paper 8 inches by 10 inches. There is nothing of more importance than to know how to write a creditable business letter. Many a position has been lost because the person has not been able to come up

to a fair standard in this simple, every-day matter of writing a letter. Others have received their first recognition on account of methodical, painstaking work in this line, and have risen to positions of trust and influence.

There are three elements that constitute a good letter: First, the ability to express the thoughts in simple, concise language; second, in being able to arrange sentences and paragraphs in such a manner as will conform to custom and good taste; third, in having power over the muscles so as to be able to execute a good handwriting. The copy has been arranged with these points in view, and it remains with the student to master them.

As a rule, the name of the place should be given practically in the middle of the line. On letter paper, the name of the person should begin  $\frac{3}{4}$  inch to the right of the edge of the paper, and a little less on note paper. This arrangement leaves a liberal margin. The address under the name should be so arranged as to break the space and avoid having two lines begin or end at the same point. The words "Dear Sir" and all paragraphs should begin at a point  $\frac{1}{4}$  inch to the right of the beginning of the name. The margin at the right should not be as much as at the left. "Yours truly" should be practically in the middle of the line, and the name should finish at a point directly under the finishing of the full lines.

Write this letter several times with a free, strong movement.

**Copy 65.—Superscriptions:** While these copies seem very easy to write, they will be found quite difficult when they are to be placed on an envelope and arranged so that the space will be broken in a manner pleasing to a cultivated taste. Three different superscriptions are given, which are arranged to illustrate the most common kinds in use, and also a visiting card. The name should be located in the middle of the envelope, from left to right, and also from top to bottom. The space below the name is divided into as many equal parts as there are lines, and of two successive lines neither the beginning nor the ending of the second is in a vertical line with the beginning or ending of the first. Inasmuch as

Columbus, O., Feb. 22, 190

Mr. E. V. Lyman,

307 Vermont Ave.,

Washington, D.C.

Dear Sir: - Your letter of the

18th inst. is received.

I hand you herewith check  
on the Union Trust Co. for \$14.50,  
which please place to my credit,  
and oblige, yours truly,

A. M. Rice

Hon. A. E. Bryan,

Weston, N.Y.

Miss Lucy Sims,  
Hampton,  
Washington Co., N.Y.

Mr. R. J. James,

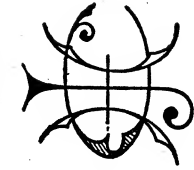
404 Main St.,

Buffalo,

N.Y.

W. H. Washington

## LESSON 10



66

Dear William:

Will you be so kind as to loan me, for a few days, "Outlines for the Study of Art"? By so doing you will greatly oblige,

Your friend,  
Jno. H. Case.

Wednesday,  
Aug. 14, 190

## LESSON 10—(Continued)

67

My dear John:

I take great pleasure in sending you the desired book, and hope you will enjoy its perusal. It has been a very profitable book to me.

Yours very truly,

Wm. K. Brown.

Thursday Morning,

Aug. 15, 190

A B C D E F G H I J K L M N O P  
 Q R S T U V W X Y Z &  
 a b c d e f g h i j k l m n o p q r s t u  
 v w x y z 1 2 3 4 5 6 7 8 9 0 1/2 2/3 3/4 4/5 7/8  
 A quick brown fox jumps over the lazy dog.

69

A B C D E F G H I J K L M  
 N O P Q R S T U V W X Y Z  
 a b c d e f g h i j k l m n  
 o p q r s t u v w x y z s.  
 A quick brown fox jumps over the lazy dog.

68

there are no two superscriptions that are exactly alike, it requires a good eye and much practice to adapt the matter to the space.

Write these copies with great care.

#### LESSON 10

**Copy 66 and 67.**—*Friendly Notes:* The purpose of these copies is to teach how to write a friendly note, how to answer one, and also how to arrange them on commercial note paper. First, observe the appearance of the whole page of each and then carefully analyze the arrangement of the different lines; second, study the language that expresses the thought; third, study the letter forms and combinations.

Such notes are written on commercial note paper or on the note paper that comes in boxes, with envelopes to match. The ordinary note paper is 5 inches by  $7\frac{1}{2}$  inches, and is folded twice to fit the envelope, while that which comes in boxes varies in size and is folded once to fit the envelope; a popular size is  $5\frac{1}{2}$  inches by 7 inches.

Write the note of request several times.

It will not be necessary to make the monogram shown at the top of the note.

#### LESSON 11

**Copy 68.**—*Review:* This copy is a review of all the capital and small letters separately, and gives a sentence containing all of the small letters of the alphabet in nearly all of the different combinations. Drill on each letter separately before practicing the entire copy. These specimens should show a quality of work superior to the others, both in form and movement, and they will be a test of the student's perseverance. Every line will be a picture of the touch and motion that produced it, and each letter and combination will be closely examined and criticized in a spirit of justice and with a view of benefit to the student.

**Copy 69.**—*Rapid Printing:* With the exception of the specimen page, the final copy of the series has now been

#### LESSON 12

79

International  
Correspondence Schools.  
Scranton, Pa.  
Gentlemen:—This is a specimen of  
my writing after completing your  
course of lessons in penmanship.  
Yours truly,



reached, which is a few lines of rapid printing in a style well adapted to business use. The forms and proportions are the same as in writing. It is necessary, in printing, to acquire a firm, steady touch of the pen, keeping the lines uniform in width, spacing, and height, and as nearly as possible of the same strength.

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#### LESSON 12

**Copy 70.**—*Specimen:* This copy is nearly like the letter the student was asked to write before beginning practice. The work on this specimen should show that the eye has been trained to see better and the muscles to act better, which means greater skill.

Study this letter carefully and observe the arrangement of the different parts, paying particular attention to those to be added. Give it conscientious practice, for it should be an improvement over the first specimen.